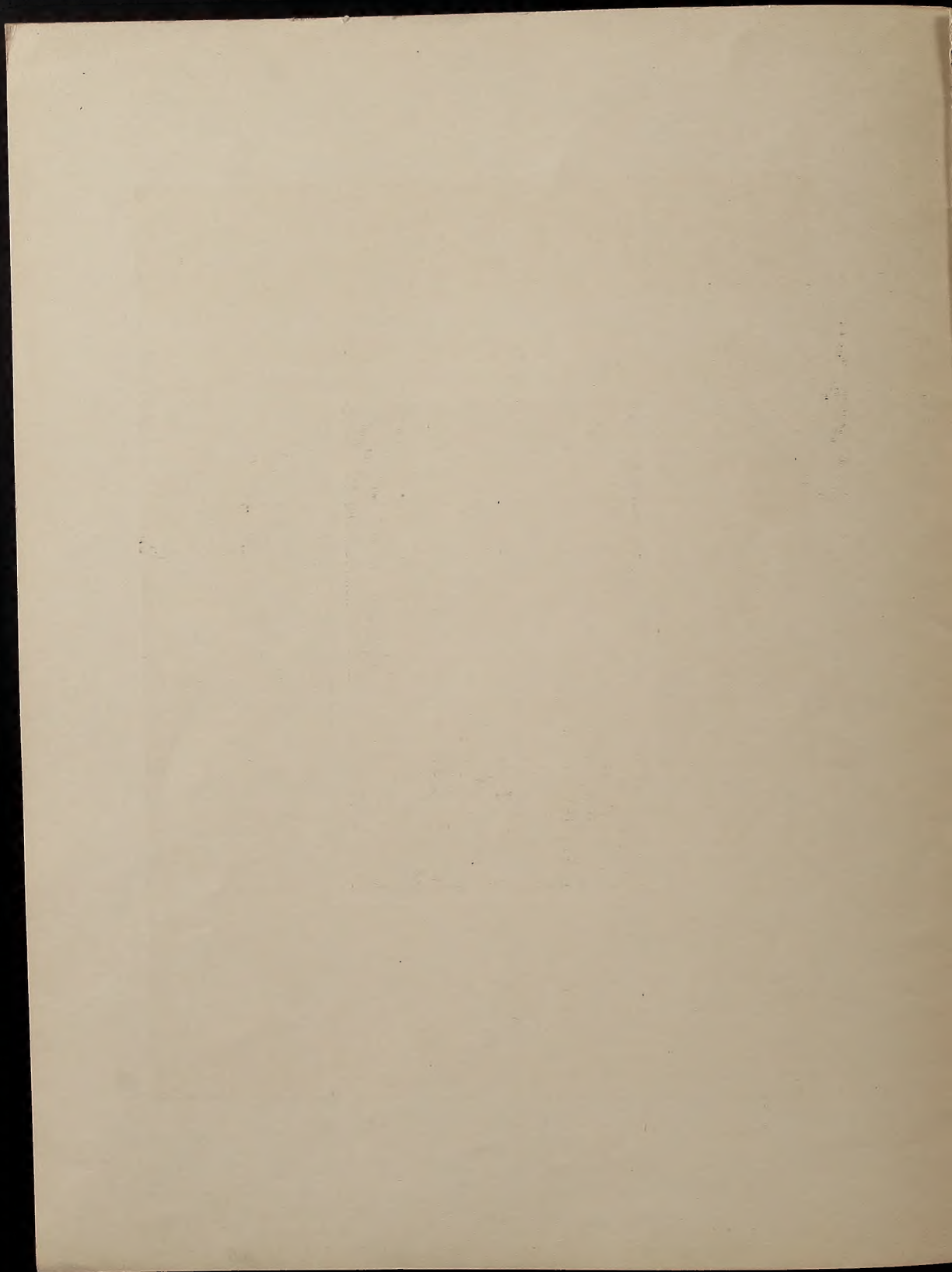




MODERN COMPOSERS' SERIES

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No. 36x—OLD DUTCH PEASANTS' SONGS SUITE  
THE MERRY SOLDIERS  
Grade II—B







PIANO

Grade II—B

## OLD DUTCH PEASANTS' SONGS SUITE

### WALLOON GIRL'S SONGS; HARLEQUIN THE MERRY SOLDIER

BIOGRAPHICAL SKETCH—JULIUS ROENTGEN.

Born at Leipzig, Germany, May 9th, 1855.



DESCENDED from a family of musicians. His father, Engelbert Röntgen, born in Deventer, a city of Holland, went, in 1849, to the Conservatory at Leipzig where he pursued his studies as violinist. After completing them, he became a teacher in the Conservatory and a member of the Gewandhaus orchestra. After the death of Ferdinand David, the elder Röntgen was selected as concertmaster of the Gewandhaus concerts, remaining in this position till his death in 1898. The celebrated discoverer of the X-rays is his cousin.

Röntgen's mother, Pauline Klengel, also descended from a family of musicians. Her father was concertmaster of the Gewandhaus under Mendelssohn. His cousin, A. A. Klengel, was the famous fugue and canon composer. Pauline Klengel was a distinguished pianist, and Julius received his first lessons from her father, and later from herself.

He thus grew up in a musical atmosphere and at the age of nine had already begun to compose. One of his first compositions, which he wrote in the year 1864, was included among the piano pieces "Julklapp."

He continued for some years to compose without having instruction, but with his 11th year he came under the direction of the celebrated theorist and Cantor of the Thomas School, Moritz Hauptmann, from whom he continued to receive instruction till Hauptmann's death. On the day that Hauptmann died Röntgen conversed with him about a Trio which he wished soon to hear. On the same evening, during a Gewandhaus concert, he learned of the sudden death of his beloved teacher. It was the first great grief of his life.

After Hauptmann's death Röntgen continued his studies with Louis Plaidy (piano) and Carl Reinecke (composition and piano) and, later, was a pupil of Franz Lachner in Munich. This master knew Beethoven and had heard him play, and Franz Schubert had been his intimate friend. Lachner's many personal recollections concerning these heroes contributed to make his instruction doubly valuable and attractive.

At this time Röntgen's first compositions appeared,—3 Sonatas for Piano, Violin and Violoncello.

Intercourse with the greatest artists, like Joachim, Clara Schumann, Stockhausen, and, later, Johannes Brahms, all of whom were upon terms of friendly intimacy in his father's house, contributed greatly to the development of the young artist.

Franz Liszt was another who interested himself in Röntgen's compositions, inviting the latter to Weimar to play before him. In the year 1865 Clara Schumann wrote in her diary concerning the 10-year-old youth: "March 27th—An interesting hour with the Röntgens; again quite overpowered by the enormous talent of little Julius" (Litzmann, Clara Schumann Vol. III, p. 176.) And Brahms wrote to Clara Schumann: "The Serenade by Röntgen is most lovely, really delightful. It is charming in its freshness, sensible and full of feeling. I have not yet heard anything by him so good. It is, moreover, a joy to know the young fellow, so sincere and warm." (Litzmann, Clara Schumann; Vol. III, p. 348.)

Ano. 28x-3

Ano. 36x-3



In the year 1873, Röntgen made his first grand tour together with the celebrated singer Julius Stockhausen. He passed a winter with Stockhausen, and, in the circle of Stockhausen's pupils, learned the secrets of the art of accompanying. The concerts with Stockhausen were given in the larger cities of Germany and Austria, and Röntgen, as soloist, appeared between the vocal numbers of the program.

In 1878, Röntgen accepted a call to Amsterdam as piano teacher of the music school of that city. Verhulst, the friend of Schumann and of Mendelssohn, was then in charge of the Amsterdam concerts. After his retirement in 1886, Röntgen was selected as his successor; also music-director of the "Maatscheppey tot Bevordering der Toonkunst" (Society for the Advancement of Music) and of the society Felix Meritis. The latter society was dissolved after some years, because in the meantime the now so celebrated *Concertgebouw* with its orchestra had been founded. At the same time Daniel de Lange, together with Röntgen, Meschaert and other Dutch artists, founded the Conservatory of Amsterdam, where Röntgen still fills the chair of Professor of Piano. Besides, Röntgen founded a chamber music Society, which has existed 27 years.

The Stockhausen concerts were continued with the great Dutch singer Johannes Meschaert. The Meschaert-Röntgen concerts have won a great popularity in Holland. Outside of Holland the two artists have enjoyed great popularity, especially in Vienna, where Brahms was a faithful listener at their Song-Evenings. The intercourse with Brahms belongs to Röntgen's most delightful memories. Brahms came regularly to Amsterdam and there directed his symphonies, some of them from the manuscripts. Röntgen played under Brahms' direction that composer's Second Piano Concerto, being the first after the composer to play it publicly at the Gewandhaus and at other concert halls. A three days' memorial festival after Brahms' death, was directed by Röntgen in Amsterdam.

After this festival, Röntgen retired as Director of the Maatscheppey tot Bevordering der Toonkunst and Willem Mengelberg became his successor.

Of great significance in the life of Röntgen was his intimate friendship with Edvard Grieg. Every year the two friends met in Norway and spent the summer together in the mountains. In the winter Grieg was often Röntgen's guest in Amsterdam upon which occasions he appeared as director and pianist. One fruit of Röntgen's summer trips in Norway, is his Ballade for orchestra, upon a Norwegian folk-melody (dedicated to Johannes Brahms); this composition has been published arranged for two pianos.

Röntgen's compositions—about 60 have appeared in print—consist of piano, chamber music, choral and orchestral works.

Last winter (1912-13) he produced a symphony at the *Concertgebouw* in Amsterdam and one of his last works is an opera "Aeolus," which was recently awarded the first prize, and which will be performed in Holland next winter. Röntgen has devoted much effort to the rejuvenation of the Old Dutch Folk-Music. Four volumes of Old Dutch *Boerenliedjes* for violin and piano, and for piano alone, have appeared. The present Suite arose out of these melodies. Four volumes of Old Netherlands Folk-Songs, with piano accompaniment, Old Netherlands Dances arranged as piano duets and for orchestra, many *a cappella* choruses, and a transcription of the famous Valerius songs for male chorus and orchestra have also appeared.

In the realm of pedagogy Röntgen has won recognition by his instructive editions of Bach's piano works.

Röntgen has received various Orders of Merit. He is a Knight of the Dutch Order of Oranje-Nassau, of the Roumanian Crown and of the Norwegian Olaf-Order, 1st Class.

Ano. 18xxx-3

Ano. 26xx-3

Ano. 28x-3

Ano. 36x-3

# OLD DUTCH PEASANTS' SONGS SUITE

Page 3

Menuet      Peasant Dance      Walloon Girl's Songs; Harlequin      The Merry Soldier

Röntgen was twice married, the first marriage being with Amanda Maier, a talented Swedish Violinist and Composer. By this marriage he has two sons, Julius and Engelbert. The former was for five years a member of the Kneisel Quartet and teacher in the New York Institute of Art. The latter is Solo-cellist of the Imperial Opera in Vienna. By the second marriage he has four sons not yet of age.

Here is a list of a few of his Piano compositions, those which have attained the widest recognition:

Ballade (Op. 6).

Julklapp. Little Piano Pieces.

"Conversations." Little Piano Pieces.

Variations and Finale upon a Hungarian Czardas (Op. 25).

Variations and Fugue on a theme by J. P. E. Hartmann (Op. 38).

Four Volumes of Old Dutch Peasants' Songs (Op. 51).

Dolce far niente. Little Piano Pieces (Op. 60).


*Cadenzas* to Beethoven's Piano Concertos.

**FORM AND STRUCTURE.**—The Suite utilizes Old Dutch Peasant Songs and Dances. These are taken from a collection which appeared in Amsterdam at the beginning of the 18th Century. The title reads "Oude en Nieuwe Hollantse Boerenliedjes en Contradansen" (Old and New Dutch Songs and Country Dances). This collection contains about one thousand songs. The melodies are printed without accompaniment and were intended for string and wind instruments. The Suite gives a picture of Old Dutch Secular Music as it was used in the Seventeenth Century, in Taverns, at Fairs and Weddings.


The Dutch painters, Jan Steen, Teniers and others enjoyed representing such scenes in their pictures.

The melodies in the present Suite are handled and worked out in free style.

No. 1 contains two dances which are united into a single movement having a free *Coda*.

No. 2 is a Minuet worked out *a la Musette*; that is, the bass  remains the same throughout the entire piece.

No. 3, "The Walloon Girl," is a song which is still well known in England and which, in all probability was introduced into Holland in olden times and became popular.

No. 4, "The Harlequin," contains, in addition to the original melody (in 6/4 measure), a variation (Alternative in  measure) with altered rhythm. At the close both rhythms unite in a free *coda*.

No. 5 has the character of a Soldiers' March. The middle part is a second melody in 3/4 measure which is in rhythmic contrast with the part in 4/4 measure.

*Julius Röntgen.*

Ano. 18xxx-3  
Ano. 26xx-3  
Ano. 28x-3  
Ano. 36x-3



# The Merry Soldiers.

De Wolýke Soldaten.

From Old Dutch Peasants' Songs Suite.

Julius Röntgen, Op. 53.

Allegro non troppo.

5

1 *f*

2

3

4

*fp*

5 *cresc.*

6

7

8

*fp*

9

10

11

12

*f*

*fp*

13

14

15

16

*fp*

36-x-3

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17 *f* *fp* 18 19 20

21 *cresc.* *fp* 22 23 24

*più animato* 25 *f* 26 27 *più f* 28 29

30 *sempre f* 31 32 33

34 *più f* 35 36 37 38

*The merry soldiers, 2.*

36-x-3



Tempo I.

Musical score for measures 39-42. The piece is in 2/4 time. The right hand features a melody of eighth notes, while the left hand provides a bass line of quarter notes. Measure 39 starts with a forte (*f*) dynamic. Measure 41 includes a piano (*fp*) dynamic marking. The system concludes with a repeat sign.

Musical score for measures 43-46. The right hand continues the eighth-note melody. Measure 43 is marked with a crescendo (*cresc.*) and a piano (*fp*) dynamic. Measure 45 also features a piano (*fp*) dynamic. The system ends with a repeat sign.

Musical score for measures 47-50. The right hand melody continues. Measure 47 is marked with a forte (*f*) dynamic. Measure 49 includes a piano (*fp*) dynamic. The system concludes with a repeat sign.

Musical score for measures 51-54. The right hand features a triplet of eighth notes in measure 51. Measures 51-54 are marked with fortissimo (*ff*) and forte (*f*) dynamics. The system ends with a repeat sign.

Musical score for measures 55-58. The right hand melody continues. Measure 55 is marked with a crescendo (*cresc.*) and a forte (*f*) dynamic. Measure 57 is marked with fortissimo (*ff*) and an *allargando* tempo change. Measure 58 is marked with forte (*f*) and fortissimo (*ff*) dynamics. The system concludes with a repeat sign.

The merry soldiers, 2.

36-x-8



257

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